

WEEKLY.]

The Musical World.

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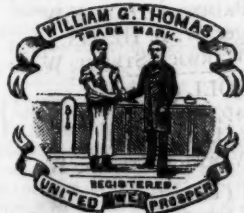
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HERR WALDEMAR MEYER has the honour to announce TWO GRAND ORCHESTRAL CONCERTS, which will take place at ST. JAMES'S HALL, on Thursday Evening, November 22, and Wednesday Evening, December 12, to commence each evening at 8 o'clock. Tickets 10s. 6d., 7s. 6d., 3s., and 1s.; at all the libraries and music-sellers, and of Mr. Basil Tree, Ticket Office, St. James's Hall, Piccadilly, W. The concerts under the management of Mr. W. B. Healey.

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The Musical World.

LONDON, SATURDAY, NOVEMBER 3, 1888.

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* * Advertisements and business communications generally should be addressed to the Manager (Mr. WILLIAM PEARCE), whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

A curious story comes from America concerning Madame Patti's success in San Francisco. Soon after the diva had returned from that place to New York, she received a small packet, in which was found a silver dollar, accompanied by the following terse but suggestive note:—

"DEAR MADAME,—The accompanying coin was found in the street just after your departure. As nobody here was left with a dollar, I am certain the money must be yours, and therefore forward it."

Madame Patti, without doubt, regards the incident as one highly complimentary to the power with which she fills houses and empties purses. For our own part, we see in it a forcibly satirical commentary on the rapacity of prima donnas.

As stated in another column, Dr. A. C. Mackenzie was presented at Bristol with an address, signed by 100 members of the South Midland Section of the National Society of Professional Musicians. In addition to the well-deserved compliment, however, Dr. Mackenzie has received a similar address from the members of the Central Committee of the same Society.

At a time when a proposal has been coolly made to boycott German musicians in England, it may not be amiss to call attention to the fact that Dr. Mackenzie's "Twelfth Night" Overture has just been performed at Vienna, and Mr. Cowen's Fifth Symphony is about to be played at Dresden.

The sixtieth anniversary of Madame Schumann's first appearance as an artist was celebrated at the Hoch'sche Conservatorium at Frankfurt on October 21. Speeches were made in her honour, and addresses of congratulation presented by Senator von Mumm on behalf of the present teachers, by Herr Bern-Scholz on behalf of the directors of the Leipzig Gewandhaus, where Madame Schumann made her first appearance, as a girl of nine, sixty years ago, by Miss Fanny Davies on behalf of the English pupils, and by Fräulein Leuthäuser for the present pupils of the school. It would be superfluous to describe with what enthusiasm the illustrious artist and beloved teacher was greeted.

We referred a short time since to the illness of Herr Joachim, for which the great violinist had been undergoing the "massage" cure, under the care of a celebrated Amsterdam doctor. A private letter recently received from Herr Joachim conveys the welcome news that he is now completely cured of the attack of gout. The physician in question will receive the gratitude of all music-lovers for having restored to them their King Joseph I.

The tenacity with which certain benighted individuals cling to their beliefs in the worth of Wagner's music is really extraordinary, and the saddest feature in this persistent madness is that many of the unfortunate victims are of otherwise eminent rank. The Emperor of Germany, for instance, shares in the absurd belief that what has been termed with scintillant originality, the "Wagner Bubble," is not burst; and he has expressed a wish that a special commemorative performance of the "Meistersinger" should be given on January 27, the anniversary of His Majesty's birth. Moreover, it appears that there is still in Berlin a body which, in defiance of Mr. J. S. Rowbotham's inexorable logic, still dares to exist, and calls itself the "Wagner Society." This Society will give a concert of Wagner's music, on November 5, the programme of which will include the Venusberg music written for the production of "Tannhäuser" at Paris in 1861. Logic is truly in evil case when such things as these can be

The next Centenary will be that of the Royal Academy of Stockholm, which will shortly celebrate the hundredth year of its useful existence. The chief feature of the celebration will be a conference, over which King Oscar will preside, upon various important questions connected with Swedish musical art.

According to the latest reports from America, Mrs. Alice Shaw, the lady who, as "La Belle Siffleuse," was so popular a figure in London society last season, is having a very successful tour in the United States. Certainly it cannot be claimed that whistling is the most dignified and important form of art; but it must be admitted that Mrs. Shaw's performances were of a very clever kind. The skill and brilliancy with

which she executed difficult *floriture* passages, her purity of tone, and the general accuracy of intonation, were quite sufficient to account for the fair whistler's popularity. There is but one Mrs. Shaw; we shall not be charged with discourtesy when we hope that for her sake, and our own, there may not be another. A generation of whistlers is an appalling thing to imagine, and yet it seems not wholly impossible, if the following advertisement, which recently appeared in a contemporary, met with any adequate response:—

WHISTLERS WANTED.—A well-known professor of singing trains ladies and gentlemen in artistic whistling, now so fashionable at concerts and West End At Homes. All having talents can be introduced, and paid engagements as above. Terms moderate.—Professor, care of, &c.

The farmer's boy, in the poem, whistled as he went for want of thought, an excuse which at least appears to have satisfied the poet. Could the amateur whistlers better that excuse?

Chinese opera is, to musical students, a thing of the greatest interest; but to the unregenerate amateur it is a thing diabolical, not to be borne. An instance of this has recently reached us from Chicago, in which enterprising city there lived a Chinese musician who rejoiced in the apparently inappropriate name of Song-Sing, and who earned his daily bread by the Homeric occupation of washing. It is scarcely necessary to say that he washed clothes—other people's! This musical washerman had gathered round him other Chinese musicians, worse than himself, if history sayeth true, with the assistance of whom he produced a horrible and heart-rending opera, called "The Chalk Circle." The *dramatis personæ* were three in number: first was the Widow Ma, played by one Tom-Ki-Kong; the heroine's name was Hattang, played by Bo-Ke-Wah; and then there was an Animal, a frightful animal, possibly of the Catawampus or Slithy Tove genus. The orchestra consisted of violins, cymbals, tom-toms, and "Flums," the latter instruments being wooden drums. The story would appear to be the old one of the Judgment of Solomon; for there are two mothers, each of whom claims proprietary rights in a child. The true mother is quickly discovered, and the other woman is led away to the wings, where she is torn by the Animal into precisely 135 pieces! The noise of the performance was of a character so excruciating to the ears of a certain German baker who lived near the theatre, that during one of the rehearsals he rushed into the theatre and threw himself madly upon the band. What damage he inflicted is not quite obvious; but, at any rate, he was condemned to a fine of fifteen dollars. No doubt a Chinese opera is a vexatious thing to those who are unable to perceive the historical interest of the performance, but amateur criticism of this sort is extremely undesirable.

A series of Promenade Concerts will probably be given at "Olympia" during the approaching winter. The recent withdrawal of the licence applies, it appears, to the grounds only, and not to the building itself.

ROWBOTHAM v. WAGNER.

The current number of the *Nineteenth Century* contains a forcible reply by Dr. C. Villiers Stanford to Mr. Rowbotham's recent article on "The Wagner Bubble," from which we extract the most salient passages:—

"Mr. Rowbotham's article in the October number of this review would seem at first sight to have its best answer in the title which he has prefixed to it. To find its parallel in critical blindness one is forced back to the articles on Beethoven which appeared half a century ago in the *Musical Quarterly Review*.

To me it is at once a difficult and distasteful task to discuss Wagner, because, at this date when controversy is still warm, it is hard to defend Wagner without being written down as a Wagnerian by his

opponents, and impossible to attack the least of one of his tenets without being smirched as an anti-Wagnerian by his supporters.

I venture then to consider Mr. Rowbotham's statements from the point of view of one who does not necessarily accept as perfect every note of Bach, Handel, Gluck, Mozart, Weber, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, or Wagner, but who undoubtedly claims for the last that place among the immortals which is not denied him by his most furious antagonists—with the exception of Mr. J. F. Rowbotham.

The first assertion which meets the eye is that Wagner's numerous worshippers asked Mr. Rowbotham and other musicians to believe 'that Beethoven, Handel, Gluck, Bach and all the great musicians his precursors, were as nothing to him.' Where? I have never been asked to believe anything of the kind by my Wagnerian friends and I have many. It would be interesting to know where this new gospel is to be found, in or out of print.

The fact is, Mr. Rowbotham is confusing two species. He is confusing the lion and the jackals; the noble animal and the inferior beings who exist on his leavings; the great man and his unthinking and illogical parasites. The literary jackals have blown bubbles, it is true; but even these contain their atoms of matter, and when they burst there will still be a fragile residue of soap-sud which existed before the bubble and in the bubble, and will exist after the bubble has burst. It is this little particle of soap which has got into Mr. Rowbotham's eye and made it smart.

Mr. Rowbotham asserts that Wagner with his great controversial powers made many converts. I, on the contrary, would assert that his controversial powers made many enemies, but next to no converts.

We are told (shades of Gluck and Weber!) that Wagner stated that 'all existing operas had been written on a wrong system'; and upon the basis of this perversion of truth Mr. Rowbotham proceeds to the discussion of Wagner's stage reforms. Here we might at least expect some small admission of success. But no! While Wagner objects to the tenor leaving 'his lover' at the back of the stage and singing to the top gallery Mr. Rowbotham approves of this vandalism on the theory that, unless the singer sings upwards his voice cannot tell. Little does Mr. Rowbotham know that the greatest singing masters, witness Lamperti of Milan, recommend their pupils to sing downwards in order that the voice may rise; but this is only a speck amongst the clouds of inaccuracies in the article. With the *Liebeslied* from the 'Walkure,' the *Forge* song from 'Siegfried,' the countless songs in the 'Meistersinger' staring him in the face, he asserts that Wagner eliminated airs from his operas, and condemned them to one eternal monotonous recitative. With all the marvellous choruses from the 'Meistersinger' and 'Parsifal' (to name only two of the later works) to bear witness against him, he asserts that 'complicated contrapuntal passages are out of the question.' After this he calmly states that 'opera after the severe shake it received from his attacks is now following its own beaten path again,' in blind ignorance of the fact that since Wagner's influence became extended not an opera has been written in any country, even by the strongest opponents of his musical theories, which has not borne the traces of his reforms upon every page.

It is not, perhaps, Mr. Rowbotham's fault that he is unable to grasp the problem which he has set himself to discuss. Granting that he has heard most, or all, of Wagner's operas adequately performed—a necessary preliminary, without which, of course, he would not have ventured to sit in judgment on the composer—it is obvious that he has only been able to apply the microscope to small separate details of the works, and is incapable, through no fault of his own, of taking in the whole at once. He talks of the music without considering the poetry, of the poetry without considering its connection with the music, of the action without considering the other two ingredients. He fails to see that scenery, poetry, music, action—all must be considered as a whole. Hence an article which no musician or critic in Europe would venture to write, still less to sign. Its very intemperance of language proves the shakiness of the ground upon which he takes his stand.

After all is said there remains the great solid fact that the eleven great operas of Wagner, ranging from 1844 to 1881, are all in possession of the stage, and draw fuller houses every year. Moreover, the experience of concert-givers has proved that Beethoven and Wagner are almost the only names which allure large audiences to orchestral concerts. These are hard facts, and can be proved by hard cash."

In the new issue of the *Scottish Art Review* the same question is discussed by Mr. T. Carlow Martin, in an article entitled "A Belated Critic of Wagner," from which we reprint the following extracts:—

"If an unimaginative geologist were suddenly confronted in the street by a Pterodactyl from the Oolite, his emotions could hardly be stranger than those aroused in the musician who finds a magazine article of no earlier date than last month declaring that the Wagner movement has proved a bubble. What do these unshapely old world products here? both surprised persons may justly exclaim. The seas of change have long swept over their race; a new spirit has breathed on the once perturbed waters; new lands have arisen bringing forth things fairer to see, and of decanter manners. How, then, has the law of evolution been evaded? The startled musician must seek his answer from Mr. J. F. Rowbotham, who stands sponsor to one survivor of the unfit—the Saurian of the Wagner floods. So far as may be guessed, Mr. Rowbotham cherished the creature into life ten or fifteen years ago when a good many snappish members of the same species were about, then permitted it to lapse into a sort of prehistoric slime, where dreamless and dark it lay, until one fine morning, by a violent effort, it was rescued and led down the highways of an astonished world, with the help of the editor of the *Nineteenth Century*.

Of course Mr. Rowbotham had the option of a much higher office than that of illustrator by limelight of past ignorances and antipathies. It is too soon by many a day to expect a final estimate of so potent a centre of æsthetic disturbance as Wagner; but it is not too soon to begin first studies. The sheer mass and momentum of Wagner's energies would have carried him to success, as they have carried the initiators of every new movement; violence of opposition begat violence of assertion; and a rather well-stocked armoury of dislikes, personal and national, was matched by a public dislike which had the advantage of concentration.

But Mr. Rowbotham has not the stuff of sane criticism in him. To put the matter mildly, he seems to labour under a congenital incapacity to appreciate, or even to tolerate, great genius at the distance of less than a hundred years. If he could have admitted the possibility of a new impulse, such as he elsewhere acknowledges in history, being communicated to the musical art within his own lifetime, he would have put himself on the lines of a scientific criticism; and once safely there, he could have hardly missed the engagingly obvious fact that Wagner's music has conquered in Germany, being the work from which musical natures derive their keenest emotional excitation.

It really appears as if Mr. Rowbotham had determined to be the last Philistine; and he is likely to succeed; everything being possible to his triple conservatism. Moreover, he seems especially fitted to resist the most alluring advances on the Wagnerian lines, having scrupulously preserved his dramatic sense from evolution. In its way that is a feat, but one fatal to critical pretensions; for anything more certain cannot be than that progress on the lyric stage means greater recognition of the necessities of drama. Gluck did something to decry if not to abolish the pestilent tenor with his gymnastics, decorations, and notes shouted on tip-toe, keeping the stage waiting, and who had learned to lord it over poet, composer, stage-manager, and all.

Mozart came with more instant magic, humanised the lyric stage, and carried the drama to the highest point it has yet attained within the limits of formal music. Wagner appeared on the scene with a personality as amply endowed on the dramatic as on the musical side—a phenomenon in the history of music.

There is no obligation to accept Wagner's librettos as fine literature for enjoyment in the quiet of the study: it is enough that they are a sufficiently poetised material containing the right quality and quantity of ideas for serving along with music as a vehicle of emotion. But with what can Mr. Rowbotham compare them? With the jingles set to airs for brigands, roistering soldiers, and the other picturesque ruffraff of Italian opera? One, indeed, is constantly at a loss to know where Mr. Rowbotham finds his standards. He speaks of the 'little' opera of 'Lohengrin.' Where is the larger overshadowing work outside this charlatan of a composer? Music, he tells us, has gone one way, Wagner another; and the musical enthusiast anxiously searches among the giants of to-day to find the man of might who has outstripped Wagner, or has even escaped his influence. Wagner, we are assured, had not the genius to work within the lines that satisfied his predecessors, and we are driven to ask where, in respect of mere musical accomplishment, there is evidence of a greater abundance of ideas and of richer fertility in their management."

THE C MINOR SYMPHONY.

Notwithstanding all that has been written upon it, the history of Beethoven's fifth Symphony is not yet complete. We know that it was to have followed the "Eroica," No. 3, and that Beethoven laid it aside for a time and interpolated the present No. 4, in B flat. A letter and receipt have recently been printed* which are said to show that the C minor was written for Count Oppersdorf, who now stands as the dedicatee of that in B flat. The reference in the letter to the three Trombones and Piccolo is conclusive, as neither the one nor the other figure in the finale to No. 4. Unfortunately, however, the letter has no date. The receipt though valuable—like every scrap from Beethoven's pen—is dated, but it is not so conclusive as it might be, because it does not indicate which Symphony is referred to. It may just as well be the 4th as the 5th, for the 4th was then ready, and indeed was performed in the following month, and moreover, it became Oppersdorf's possession. But the letter has a strong claim to notice as giving Beethoven's own account of the finale of the C minor. We therefore venture to translate both documents (the italics are in the original).

THE LETTER.

That you, my *beloved*, have run off without letting me know anything of your departure, has really disturbed me. Something in me has perhaps vexed you—certainly with no intention of *mine*. To-day I have too little time to be able to write to you. I will, therefore, only mention that your Symphony has been ready for a long time, and that I send it you by the next post.

You can keep† back 50 florins, since the copying which I had done for you comes at least to 50 florins. In case, however, you don't wish to have the Symphony, let me know about it before next post-day. In case you take it then do me the kindness to send me the 300 florins that are coming to me as soon as possible.

The *last movement* of the Symphony has 3 Trombones and Piccolo. Not 3 Drums, though it will make more noise and better noise than 6 drums. I am still curing my *poor innocent finger*, and for the last 14 days have been kept from going out by it. Good bye. Dear Count, let me hear something about you soon. I am not well. In haste your devoted Beethoven.

To GRAF OPPERSDORF,
roppau, in Silesia."

The Count evidently sent the money, for the next document is a

"RECEIPT FOR 500 FLORINS,

which I have received from Count Oppersdorf for a Symphony which I have written for him.—With my own handwriting,
1807, February 3. LUDWIG VAN BEETHOVEN."

This receipt, the writer of the article in which it and the letter are printed seems to refer to the C minor Symphony. But how, after the payment of 500 florins, the Symphony appeared with a dedication to Lobkowitz and Rasumofsky is at present impossible to say. It may be repeated that the B flat Symphony, which is dedicated to Count Oppersdorf, was first performed in March, 1807, a month after the date of the receipt. Perhaps the change of dedication took place after the Count had heard No. 4, for that work was not published till March, 1809.

The subject is curious, and deserves closer investigation, which we hope it will receive from Mr. Thayer, Mr. Max Friedländer, or some other of the German biographers. [G.]

* In the *Allgemeine musikalische Zeitung* of Oct. 5, 1888.

† *Abhalten*; but the meaning is not clear. It should rather be the other way,

Concerts.

CRYSTAL PALACE.

The rare and welcome sight of a full room on Saturday last gave food for reflection. This was the scheme:—

Concert Overture, "In Autumn"	Grieg.
(First time at these concerts.)	
Scena, for two solo voices, female chorus, and orchestra, "At the Convent Gate" (Op. 20)	Grieg.
(First time at these concerts.)	
Miss ANNA WILLIAMS and Miss MARIE CURRAN.	
Benedictus for Orchestra	A. C. Mackenzie.
(First time of Performance.)	
Walther's Prize Song (<i>Meis'ersinger</i>)	Wagner.
Mr. EDWARD LLOYD.	
Offertoire for Organ	J. F. Barnett.
(First time of Performance.)	
Played by the COMPOSER.	
The Hymn of Praise	Mendelssohn.
Miss ANNA WILLIAMS, Miss M. CURRAN,	
Mr. EDWARD LLOYD, and the CRYSTAL PALACE CHOIR.	
Organ, Mr. A. J. EYRE.	
Conductor	Mr. AUGUST MANNS

To which of these items the large attendance was due can scarcely be doubtful. The popularity of Mendelssohn is not so much on the wane as those who bewail the spread of modern tendencies would have us believe. Thoughtful musicians indeed, discovering that "Mendelssohn worship" savoured of blasphemy towards the epoch-makers of our art, have long ago agreed to a large deduction from the exaggerated estimate once in vogue; but the amateur cares little for such distinctions. Mendelssohn will hold his own until sublimity and depth are more in demand than charm and comprehensibility; strength and significance more valued than grace and finished workmanship. That it will be long before such an attitude can be spoken of as general, need give no cause, even to advanced thinkers, for chagrin. It were well if nothing less worthy than the pure and refined strains of Mendelssohn occupied the attention of the British music-consumer. Students heard the "Lobgesang" on this occasion with interest freshened by a recent series of articles in the *Musical Times*, and by a discovery, announced in the programme, by Sir George Grove, that "the *Allegro* of the first of the orchestral movements is founded on the Symphony in B flat, frequently mentioned in Mendelssohn's letters of 1838-39 as in progress." On this point, however, the indefatigable analyst promises further information before long. Meanwhile it is noteworthy that Schumann, in his report of the first performance of the work in 1840, says: "If we conjecture aright, the symphony movements were originally independent of the Hymn. These movements—the first, and especially the *Allegretto*—contain extraordinary beauties; but for the festivity and pomp of the "Lobgesang" they seem to me to be worked too delicately." The interpretation on Saturday was on the whole a fine one, the orchestra, in the *Allegretto* especially, being at its best, and the choir showing in many respects a marked improvement. Miss Anna Williams was, unfortunately, in bad form, her intonation being often faulty; but Mr. Lloyd gave customary satisfaction, and Miss Curran, whose name was new to most of the audience, made an excellent "first impression." Grieg's melodious, and, if somewhat patchy, yet picturesque and brightly scored overture, so recently admired at Birmingham, gave much pleasure. So did the expressive beauties of his Scena, though in dramatic power these were hardly on a level with the poem whose spirit they were meant to embody. An excellent reception was accorded to Dr. Mackenzie's beautiful "Benedictus," an arrangement for orchestra of the third of his six pieces, for violin and piano, so warmly praised in the *Musical World* for August 4. The composer was present, and bowed his thanks from the gallery. Mr. Barnett's Offertoire is well written and effective, but its subjects are not very original or interesting.

TOWN HALL, STREATHAM.

A pianoforte recital was given in the Town Hall, Streatham, on October 25, by Mr. C. S. Macpherson. The programme, which included such familiar items as Beethoven's C sharp minor Sonata, Schumann's "Novelette" in E, and Weber's "Rondo Brillante" in E flat, was well carried out. Mr. Macpherson also introduced a graceful suite of waltzes from his own pen. Miss Kate Norman was the vocalist.

ATHENÆUM, CAMDEN ROAD.

A series of excellent Friday evening concerts is now in progress at the Athenæum, Camden Road, the proceeds of which are devoted to various deserving charities. On Friday evening last Miss Juliet Gascoyne, Mr. G. Secretan, and Mr. G. Clues were the vocalists, and sang in a manner that proved highly acceptable to the audience. Mr. Joseph Hoffman gave some clever humorous sketches, and Miss Freda Marsden, a very young violinist, performed several solos. Her technique is surprisingly good, and the performance was altogether one of considerable promise.

ROYAL ALBERT HALL.

The annual Scotch Festival was held at the Albert Hall on Wednesday last, under the direction of Mr. William Carter. The programme which consisted of items so familiar that little criticism need be offered, included some of the most beautiful and pathetic of Scottish ballads. Madame Belle Cole gave an exquisitely sympathetic rendering of "We'd better bide a wee," and Mr. Sims Reeves recalled the triumphs of former days by the pathos which he infused into "The Land o' the Leal." Signor Foli was tumultuously encored for his vigorous interpretation of "Wi a hundred pipers an' a." A new aspirant for English favour appeared in the person of Miss Josephine Simon, a soprano who comes, we understand, from San Francisco. It is no light ordeal to make a first appearance in such a place as the Albert Hall; and it would be unfair to pronounce finally on Miss Simon's claims at present. It is sufficient to say that she possesses a voice of good quality and compass; but she may be counselled to seek some better method of expressing intense emotion than the gasping phrases and doubtful intonation which disfigured her performances on Wednesday. Mr. Valentine Smith's naturally fine voice suffered on account of the needlessly severe strain which he put upon it; the Albert Hall is a large place, but it is not Trafalgar Square. Mr. Carter's choir sang "The march of the Cameron men," "The Rowan Tree," and other characteristic pieces, with due expression, and gave proof of the care and skill which have been expended on their training.

DRILL HALL, BROMLEY.

A highly successful concert was given by Messrs. F. Lewis Thomas and William C. Hann, on Tuesday last, in the Drill Hall, Bromley. The vocalists were Miss Fanny Joyce, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Bertram Latter, and Mr. Maybrick. Miss Joyce sang in a way which deepened the impression made on the minds of those who had heard her at Covent Garden, that a distinguished career is before her. Her voice is of excellent quality and good range, and she sings with a spontaneity and *verve* remarkable in one so young. Careful training and conscientious study are necessary, however, before Miss Joyce can take the position for which her natural gifts fit her. Miss Eleanor Rees sang with her wonted grace and charm Hope Temple's "In sweet September," and Horn's "I've been roaming." Mr. Lloyd, who was in magnificent voice, sang as superbly as ever Gounod's "Lend me your aid," Balfe's "Good night, beloved," and Stephen Adam's melodious new song, "Mona." Mr. Bertram Latter possesses a baritone voice of unusually good quality and sympathetic *timbre*, which he uses in a thoroughly artistic fashion. It is safe to predict for him also a successful future. Mr. Maybrick gave a very spirited rendering of Mendelssohn's "I'm a roamer." Mr. Thomas introduced two pianoforte compositions from his own pen, a graceful "Berceuse" and an extremely clever "Gavotte" to which, it need not be said, he did perfect justice, and Mr. Hann played with admirable expression on the violoncello a "Romance" by Hofman, and a "Spanish Dance" by Popper.

GRESHAM HALL, BRIXTON.

That talented musical family, the Messrs. Hann, held the first of their third series of chamber concerts at the above hall on Wednesday evening, when an appreciative audience gave unstinted applause to the choice programme provided for them. Schumann's quartet in A minor was exquisitely rendered, and the solo pianoforte, "Andante spianato" and "Grand Polonaise," by Chopin, played grandly by Mr. Sidney H. Hann, fairly brought down the house, an encore being unanimously demanded. Mention must also be made of Mendelssohn's Trio in D minor, which was capitally given; whilst the vocal portion of the programme was in the efficient hands of Miss Marion McKenzie. The second and third concerts will take place respectively on November 21 and December 12.

Reviews.

MUSIC.

The London Musical Publishing Company may be congratulated on the production, in two books, of Twelve Sketches on the pianoforte called "The Months," by Erskine Allon. These dainty and charming little pieces, each of which illustrates a verse from the poets, will repay careful study and can scarcely fail to develop the player's taste. A vein of true poetical perception runs through them, and they are singularly free from the commonplaces of melody and harmony so much affected by pianoforte composers. Six songs by the same composer, words by Caroline Radford, though not so fascinating as the above, are well worthy the attention of singers who seek something better than the ordinary drawing-room song. The accompaniments are interesting and would by no means suit an indifferent player. The same publishers send a vigorously written "March of the Volunteers," by Edward W. Lear.

Messrs. Paterson & Sons forward three numbers of "The Strathearn Collection of Part-songs," "A Sailor's Song," by Otto Schweizer; "How calm, how beautiful," by T. Richardson, and "Gondellied," by Alfred Gallrein. These are so far above average merit that their popularity may be safely predicted. "To Julia Weeping," "I'll tend thy Bower," "The Ash Tree," "At the mid hour of Night," and "I will think of Thee, my Love," are five of six songs by Hamish Mac Cunn. The melody of these is of an unhackneyed type, and the accompaniments and modulations are delicate and effective. Expressive singers would do well to take note of these songs. "The Chevalier's Lament." Words by Burns, Music by A. C. Mackenzie, is a fine baritone song, full of simple, northern dignity and pathos. "My dearie," and "Maiden Fair," composed by Alfred Stella, and "My Spinning Wheel," a melody (by Mrs. D. V. Thomas) arranged by the same writer are pleasing and unpretentious songs of only moderate difficulty. A Serenade "Awake the Starry Midnight," by Francis Gibson, has a flowing melody and a richly harmonised accompaniment.

"Cinderella" is a capital set of valse by Pierre Perrot; and a titleless mazurka in A minor by J. McLachlan Key is an excellent specimen of this characteristic dance. "Blurette d'Esprit," by Louis H. Mayer, and "On Gossamer Wing," by E. L. Hime, are graceful trifles.

We have also received three songs by George E. Barwell (Goddard & Co.), "Love, my Mary, dwells with thee," "The soldier's adieu," and "The land of light." The first of these is a pleasing setting of Moore's well-known words, with a gently flowing and expressive melody. "The soldier's adieu" is an unpretentious ballad for baritone, embodying successfully the pathos of the words, and distinguished by an entire absence of vulgar "effects." "The land of light" is redeemed from the commonplace character of the class to which it belongs by the grace and tenderness of the melody. A good instance of Mr. Barwell's sympathetic method is the sudden modulation on p. 4 into C, to illustrate the phrase "She said, The land of light."

A serenade with Italian and English words and mandoline or violin obbligato, by Giovanni Ajello (published by the composer), commends itself by tuneful grace and rhythmic piquancy. These qualities will easily account for its popularity at the Italian Exhibition.

Messrs. Ascherberg & Co. send "Trois Morceau de Salon"—No. 1, "Dolce far niente" Episode; No. 2, "Sérénade Italienne;" No. 3, "Lily of the Valley," *Mouvement de Valse, pour violon avec piano*, from the facile pen of Signor Guido Papini. The titles of these graceful and melodious trifles are fairly descriptive of their character. By far the most original is the "Sérénade Italienne;" the other two are cast in a somewhat conventional mould. That they are admirably written for the instrument, and grateful to the performer; those familiar with Signor Papini's work need scarcely be told.

A Suite in D major for violin and piano, by G. Saint-George (Charles Woolhouse), will be welcomed by amateurs of limited executive powers. The composer has been very happy in treating the old-world-dance rhythms with freedom and originality—a refreshing change from the dreary sameness of our annual crop of countless *bourrées*, *gavottes*, &c. The best number of the suite is perhaps the "Aria"—its mingled grace and dignity are altogether charming; but the other movements, consisting of a *Preludio*, *Allemanda*, *Bourrée*, *Passepied* and *Giga*, offer plenty of attraction.

SPECIAL NOTICE.

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HERR WALDEMAR MEYER.

HERR WALDEMAR MEYER was born in Berlin, in which city his father resided, an excellent, but by no means wealthy, musician. At the age of 11 he played the second violin in the orchestra of a Berlin opera-house, to help in the support of the family, 15 in number. When Waldemar was 13 years old, he heard Joachim, for the first time, and could not rest until he was permitted to play to the great violinist, who was so struck with the boy's talent that he accepted him as a pupil without receiving any fee. From this point Herr Meyer's life became one of almost incredible activity, for he not only studied with Joachim for the violin, but also with Professor Dorn for the Piano, and with Professor Friedrich Kiel for Counterpoint, besides being engaged at the theatre. After a short time, the late Emperor William, moved thereto by Herr Joachim's eulogies of his pupil, granted Herr Meyer an annual pension to enable him to prosecute his studies more easily. Herr Meyer was, with Wilhelmj, one of the first to rally round Wagner, in 1874, for the initial performance, at Bayreuth, of the Nibelungen Tetralogy, and was also the first German artist who appeared in Paris after the Revolution. Herr Meyer first played in London in the winter of 1887.

SIR GEORGE GROVE'S ANALYSES OF BEETHOVEN.

It is not surprising to find, though the fact has only recently come to our ken, that Sir George Grove's admirable analyses of Beethoven's nine Symphonies—which have long been familiar, not only to the frequenters of the Crystal Palace and Richter Concerts, but also to those of nearly every town in England where a Beethoven Symphony has been brought to a hearing—have found their way across the

Atlantic. At the instigation of Mr. Georg Henschel they were published in book-form at Boston in 1884, primarily for the use of the audiences attending the Symphony Concerts of that city, conducted at that date by Mr. Henschel; and secondly for the instruction of the great book-buying public of America. That no undue advantage was taken of the absence of international copyright for their publication in this form, and that Sir George's sanction was duly obtained, appears from the fact that he himself has contributed a short introduction—in the form of a letter addressed to Mr. Henschel—explanatory of their genesis.

"My analyses," says Sir George, "were written expressly for the Saturday Concerts. When these concerts were first started, the only attempt at such explanatory remarks were those in the books of Mr. Ella's Musical Union, and the New Philharmonic Concerts of Dr. Wylde. I wrote as much for my own information as for that of my readers. I had been well grounded in vocal music, particularly in Handel and the old Italian and old English schools; but modern orchestral music was a new world to me, and one that puzzled at the same time that it delighted me. I felt impelled to put down the discoveries which I made in those unknown regions as I made them."

With a modesty, quite uncalled for, as it appears to us, Sir George adds: "I am not a musician: in many senses, I cannot claim to be even an amateur; and in that fact, if I may say so, lies what is perhaps one advantage of these papers. They are not written for musicians, or for those who are familiar with the structure of orchestral pieces. They are written by an ignoramus for those of his own stamp; and they attempt to put his readers into possession of the facts about the music as they have been gradually revealed to him. Their aim is to enable my readers to appreciate what I have learnt more quickly than I was able to learn it, because I had no guide, but was forced to find it out for myself. Some people can listen to music and drink in the sound and surrender themselves to the impression it creates, and care for no more. Others are not content with that. Half their pleasure is derived from the facts connected with the origin of a piece, from its structure or treatment, its resemblance or contrast to other pieces, and so on. They love to hear how often a movement has been sketched or a subject rewritten, and to trace the slow progress by which the great composers, masters of that fine tact and unwearied patience which are among the surest evidences of genius, have, out of commonplace beginnings, evoked their imperishable works. I am one of these. And, as many may be like me in this respect, it is to them especially that I address myself in these papers, and not to musicians, who knew it all, and much more, long ago."

The most interesting part of Mr. Henschel's preface deals with the vexed "question" of the metronome. In preparing this new and first complete edition of Sir George Grove's essays, he was at first strongly tempted to omit the metronome marks, embodied in his essay on the Ninth Symphony, as being of no practical utility to the general public, but in this he was overruled by Sir George. Mr. Henschel writes: "These marks had been sent by Beethoven—eight days before his death—to the Philharmonic Society of London, in his great anxiety to lessen the difficulties of studying and performing his gigantic work. Interesting therefore as they may be to the biographer, the historian, the student—to the public, I thought, it could be nothing but distracting to state that the *Adagio*, for instance, of the Ninth Symphony is supposed to be played at sixty beats, while the *Andante* alternating with it should be played at sixty-three beats in the minute. Who could, I reasoned, even supposing he had, by the help of the metronome, begun the *Adagio* at exactly sixty beats—who could warrant that in the *Andante* he would not beat more or less than exactly three beats per minute more? Surely not Beethoven himself; for, godlike as are the revelations of his soul, it was human blood that ran through the veins of his body."

In substantiation of this opinion, Mr. Henschel refers to the *dicta* of several eminent men, which are all worth reproducing.

"The metronome," says Nottbohm, "has nothing to do with feeling. The conception of the spirit of a tone-piece, the *nuances* in its motion, deviations from the absolute and normal measure founded upon the rhythmical structure of the piece, cannot be made dependent on a soulless clockwork, still less can they be determined by such. The metronome is nothing but a help toward securing a time which the composer had in mind"—a very weak one (Mr. Henschel adds) for those who cannot approximately find it through the character of the themes of a musical work, the interpretation of which can as little be measured by the degrees of a metronome as can the delivery by a reader or an actor of a poem, a monologue in rhythmical verse.

In the works of Sebastian Bach we very rarely come across a denotation even of the *character* of a movement. Bach lets his themes and passages speak for themselves. And, surely, they speak more eloquently, more convincingly, than the words *Adagio* or *Allegro*—words just as extensible in their meaning as their translations "slow" or "quick."

Richard Wagner confesses that his best guidance in regard to the *tempo* as well as to the performance of Beethoven's Symphonies he had found in the singing of the great Schroeder-Devrient, and that the only right grasping of the "melos" gives the right time.

Mr. Henschel clinches these arguments with an extract from a letter from Johannes Brahms, to whom, at the request of a well-known London conductor, he had written to ask if the metronome marks before the different movements of his German Requiem should be strictly kept.

"Your question," Brahms answered, "strikes me as rather indefinite,—whether the metronome marks before the different movements of my Requiem should be strictly adhered to? Why, just as well as those to be found before other music. I am of the opinion that metronome marks go for nothing. As far as I know, all composers have as yet retracted their metronome marks in later years. Those figures which can be found before some of my compositions—good friends have talked them into me; for I myself have never believed that my blood and a mechanical instrument go very well together."

We fully agree with Mr. Henschel in the opinion he expresses, by way of summary, that "in the moment by any invention, say a little noiseless metronome, the interpreters of musical works of any kind should be enabled and willing to control their emotions at any time, to refer at any time to that little clockwork, and set their 'deviated' feelings according to its beats—in that very moment musicians would do better to go and hang up their harps and weep over the grave of their beloved art."

[C. A. B.]

DR. MACKENZIE AT BRISTOL.

On Wednesday of last week the annual meeting of the South Midland Section of the National Society of Professional Musicians took place at Bristol, when Dr. Mackenzie, the Principal of the Royal Academy of Music, distributed the certificates awarded in the recent examinations, and subsequently delivered an address.

Dr. Mackenzie, having paid a high tribute to the usefulness of the Society, said that he had joined it holding a broad view that any combination which was instrumental in drawing more closely together the men and women who spent their lives in teaching music—who, in fact, lived for, in, and by that art—must eventually become a great power for good (applause). Certainly of late years their profession had risen to a much higher rank among its sisters, and claimed now that equality which, for a number of years was, if not absolutely denied to it, at least somewhat grudgingly accorded to it. If, as some asserted, they had themselves to blame to a very considerable extent, at least they were now striving to improve the shortcomings with which they had been rightly or wrongly credited, by increased interest and more earnestness in their work, and by exhibiting, above all, the existence of an *esprit de corps* which was formerly honoured in the breach more than the observance. It would be affectation to deny that the Society of Professional Musicians had been a very useful and powerful lever, if not one of the chief motive powers, in bringing this about (applause). He personally had ample reason to speak feelingly of the good spirit which undoubtedly dwelt among musicians. By the particular circumstances in which he was at that moment placed he was reminded that the certificates which were now in their hands were not the only ones which were competed for over the land. He believed that the Royal Academy of Music also distributed some such awards, and had also a system of local examinations, which was occupying its attention very seriously at this very time. He was told, however, that that institute was so peculiarly constituted that it was not at all desirous of being at the head and front of examinations, that it could feel quite as happy in the success of the same kind of work done by others as in its own; and that it actually considered it to be its duty as a national institution to assist musical culture and education under all properly-constituted and creditably-organised circumstances in the Empire from whose Government it received some pecuniary assistance for so doing (cheers). Of course he was not the person to state that fact officially, but from information he had received he found that the statement was a tolerably accurate one (applause). He told the members of the society who had invited him there that day that he was himself deeply interested in the question of local examination, and he regretted to say that his only motive for coming down there that day was to carry

out a deliberately conceived and villainous plan—that of watching and taking notes of any hint or improvement in their carefully-matured scheme which might prove useful in assisting his own deeply-laid schemes and ends (laughter). Seriously, rare Ben Jonson had left them a sentence which was uppermost in his mind—"No man is so foolish but he may give another good counsel, and no man so wise but may easily err if he will take no other's counsel but his own. But very few men are wise by their own counsel or learned by their own teaching, for he that was only taught by himself had a fool for master" (laughter).

Having referred to the value of examinations, Dr. Mackenzie said that he could not help thinking that soon it would be necessary to insist on a knowledge of harmony up to a certain given point before they could grant certificates to any candidates at all (applause). Particularly did he object to the nursing, the "coddling" of so-called systems. In this country—he could not help saying it—was wasted a great deal of precious time and energy upon mere pedantry (hear, hear). Had musical composition ever been benefited by all this in England? He thought not. Let them have fewer systems and a little more music, if they pleased (cheers). Those who were constantly snuffing and grubbing at the foot of a tree for so-called roots were very apt to forget all about the existence of its beautiful branches, the leaves, and even the illimitable blue sky beyond (applause). It was generally admitted that, for instance, the study of counterpoint had been hampered by a good many rules, which had now absolutely no application at all in the extended domain of modern music. That and the study of harmony might be made, he was sure, more easy, might be simplified by an intelligent teacher. Let them try to make these subjects interesting, and they would soon cease to be looked upon as bogeys, *bêtes noires* by the young. Addressing the students, Dr. Mackenzie said the certificates were meant to be acknowledgments of so much satisfactory work done in the past, also as incentives to good work to be accomplished in the near future. He would urge them to remember that they were only landmarks, mere milestones on the road of progress, and that they by no means had arrived at the end of their journey yet. The present was their grand chance, their true season for acquiring knowledge. Do not let it pass unused. He would, for their benefit, quote the words of a, to be sure, not very reputable character, and repeat the words of old Eccles, though in a different spirit, "Work is good for the young" (laughter and applause), and he was particularly happy when he congratulated that society upon the result of its work in connection with these examinations. The field of work was large enough to admit of—nay, even to demand—the exertions of many. It was by concerted action and mutual goodwill only that they might hope to increase the quantity and improve the quality of the "blades of grass" in the field of music in Great Britain (loud applause).

At a banquet given on the evening of the same day by the Mayor, Dr. Mackenzie, who was the principal guest, was presented with an illuminated address. The presentation was made by Mr. George Riseley.

Correspondence.

STUDENTS AS PERFORMERS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Obliged though I am by "Scholar's" reply to my letter on this subject, I must confess to a feeling of disappointment. I did hope your correspondent would have been able to say that, at the Royal College at any rate, something more than an attitude of complacent helplessness was held towards past students who may deliberately mislead the public in the manner I have specified. Moreover, if the authorities are content to allow this serious matter to remain in the region of "vexed questions," it is clear that all the blame for these malpractices must not be thrown on the actual offenders.

If the letters R.C.M., etc., are at present "no authentic title," would not something be gained by at once converting them into such? If this were done, it would be, I apprehend, within the power of the governing bodies of the various musical schools to prevent their unauthorised use. Exception could not be taken, perhaps, to a mere statement on a programme that a performer was "from the Royal

College" or elsewhere; but that is quite a different thing from using the initials after the manner in which it is customary to indicate academic distinction. It is within the writer's knowledge that a lady, who had received her musical training at a well known 'academy,' on one occasion, being desired by the projectors of a concert in which she was to take part, to permit certain letters to be placed after her name, indignantly declined to become a party to a proceeding so unworthy, threatening that if such a liberty were taken with herself and her school she would refuse to play. Surely, sir, by the dissemination and encouragement of such honourable sentiments much can be done to diminish the necessity for—I will not say the *adoption*, but the *application*, of drastic remedies for the offence in question.

I am, Sir,

Your obedient Servant,

PROVINCIAL.

October 29, 1888.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

TAE THE EDITOR O' THE "MUSICAL WORLD."

SUR,—Are ye no aweer that I could hawl ye up afore the Pollis Coort for lettin' that Buwll-Dugg Greig o' Edinburry teer oor academic vestures wi' his fangs? Ma ain hide is as tchough as that o' Roderick Dhu's famed targe, an' I therfur sally forth tae the defence o' them whom it hath delighted us tae honour in things musical; for puir things, when the valeedity o' their title's questioned, *their skin's like* that o' Naaman's efter the seventh dook in Jordan's healin' waters, yea, as the skin o' a leetle childe.

It's quite true that, at St. Andrews, we hae neither examiners nor examinashuns, professor nor faculty o' music; but in this, we are conformed tae the eemage o' Melcheesidec the patron saint o' oor musical degrees. He accordin' tae a' accounts, was withoot faither, withoot mither, withoot beginnin' o' years or end o' days. "What's bred i' the bane maun coome oot i' the flesh," ye ken, as says the auld Scots proverb. Like prototype, like antitype; like patron, like university; like laureation, like museeshanship.

We hae, further, guid precedent for the wisdum whilk enables us—thus destitute o' musical equipment—tae manufacture musical degrees. Oor precedent is the Pentecostal Gift o' Tongues, by whilk the faithfu' in times past could speak in languages o' whilk they didna ken the meanin'. Tae this, the wisdum o' the Southron Universities, wi' a' their boasted faculties o' music, is but the verra breath o' folly. Gainsay this wha dawr?

I am, Sur, Yours and cetera,

SANDERS SANDERSON.

Doctor o' Diveinity, Airts an' Maidicin,
St. Andrews, Fife, N.B.

October 27, 1888.

TO CORRESPONDENTS.

A. E. DYSTER.—We will reply to your query next week.

PROVINCIAL.

BIRMINGHAM, October 29.

What with the municipal elections, the approaching visit of Mr. Gladstone, the Carl Rosa Opera Company, the Kendals, and sundry excellent concerts, classical and otherwise, we have had a busy week of it. To choose the right thing was a matter of deep reflection, and from such an *embarass de richesses*, your humble correspondent has selected a subject most congenial to his nature and taste, and that is *the opera* as Mr. Carl Rosa is wont to present it to the provinces, with all his wonderful resources, his remarkable array of talent, and above all, with his long standing valuable experience. The Theatre Royal last week was the *rendezvous* of the real music lover, the ardent amateur and professional musician. Under the excellent management and personal supervision of Mr. Mercer H. Simpson, the lessee of the Birmingham Theatre Royal, the various operas were mounted with excellent taste. The *mise en scene* during last week's operas was in keeping with the high reputation the manager of the Royal seems to enjoy throughout the country. The great novelty

produced was Halévy's "La Juive," heard for the first time in Birmingham. Although so well known on the continent, where it has held its own for the last half a century, it is new to our inhabitants. The cast could not have been better. Miss Fanny Moody, who has so much endeared herself to Birmingham audiences, was cast for the unhappy Rachel, a part well suited to her. Her sympathetic voice and perfect vocalisation simply charmed the crowded house, and the reception accorded to her was enthusiastic and genuine. Not only as a singer, but also as an actress, Miss Moody showed signs of wonderful natural gifts. Her every movement, her facial expression, were studies in themselves. A new *débutante*, Miss Anna Fabr's (an American lady) made a charming and picturesque Princess Eudocia. She may be likened to one of those wonderful female portraits by Palma Vecchio, so well known by their roseate tint and fairylike *chevelure*. Graceful in all her movements, possessing a pleasing and sympathetic voice, she also has had the advantage of excellent schooling and sings with remarkable ease and wonderful brilliancy. Mr. Barton McGuckin in the part of "Eleazar" displayed unusual fire and emotional power, and sang the difficult music with entrancing effect. The "Cardinal" was in the able hands of Mr. Charles Manners. His sonorous voice, fine presence, and perfect enunciation gave all due effect to the part. Mr. Manners also assumed the part of Bertram in "Robert le Diable," with an equally gratifying effect. The other characters were most ably sustained. Miss Julia Gaylord appeared as Mignon, a part quite her own. Her powerful portrayal of the unhappy heroine deeply touched old and young. Mr. Celli's "Laertes" was one of the finest ever seen. Those excellent artists, Madame Georgina Burns and Mr. Leslie Crotty appeared respectively in "Robert," "Carmen," and "Le Nozze di Figaro." In these columns we have so often commented upon the excellent results constantly attained by this gifted pair, that we hardly need repeat our former opinions. The orchestra, under M. Goossens' admirable direction, was the best ever brought to us.

An excellent chamber concert was given by Madame Agnes Miller and the well-known Shinner Ladies' String Quartet. The programme, devoted to strictly classical music, was rendered in such a manner as to satisfy the most hypercritical. Most admirably played was the Schumann Pianoforte and String Quartet in E flat Op. 47. Madame Miller, a pianist of considerable ability, played Beethoven's Sonata, Op. 78, with great character and faultless technique. Miss Shinner, the gifted violinist, played most exquisitely during the evening.

MANCHESTER, October 29.

The last Thursday in October is always a day to be looked forward to in Manchester, for it is upon this date that Sir Charles Hallé has now for many years commenced his winter season. Considering the honours that have fallen to him during his summer recess, it was quite safe to predict that the enthusiasm which always marks his first appearance would receive a more emphatic expression than usual. So, indeed, it proved. The enormous audience which assembled at his first concert on October 25 rose unanimously as Sir Charles came on to the platform; and by the vociferous cheers with which they greeted him, they left him in no possible doubt as to the sincerity of their congratulations. When the great enthusiasm had subsided somewhat Mr. Bartley, the librarian of the orchestra, stepped forward, and in a suitable address expressed what was probably in the minds of most of those present; he concluded by wishing him, in the name of all the members of the orchestra, a long life wherein to enjoy the happiness that had come to him. Sir Charles, replying briefly, alluded with manifest emotion to the perfectly good understanding that had always existed between himself and his orchestra, and thanked these gentlemen and all his well-wishers in the warmest terms. Yet another sensation was produced later on, when Lady Hallé (Madame Neruda), as the solo violinist of the evening, made her first appearance; here Mr. Bartley's services were again in request and he presented her with a magnificent bouquet, which was gracefully acknowledged. Lady Hallé was evidently resolved that the emotions aroused by the occasion should have no unnerving effect on her playing. It is only rarely that one hears so fine a rendering of Mendelssohn's Concerto as was then given; its technical difficulties were completely mastered and the artistic interpretation of it was almost perfect. Only once do we remember her

to have surpassed her performance on this occasion, and then Joachim was present. In the second part of the concert she was hardly less successful in two well-known pieces of Wieniawski, and in Schubert's excellent if somewhat too prolonged Rondo Brillante (B minor). The orchestral selections, though containing no novelty, were delightful; they included the overture to "Der Freischütz," Beethoven's C minor Symphony, and Liszt's fourth "Rhapsodie Hongroise." Sir Charles Hallé has devoted such unwearied attention to the training of his orchestra that we expect the highest things from it; and certainly we never heard Beethoven's Symphony so finely given as it was on Thursday last. We may here mention that the leadership of the first violins, which Herr Straus was unfortunately compelled to resign owing to ill-health, has been assumed by Mr. Willy Hess, who comes, we believe, from Aix-la-Chapelle. The vocalist should have been Miss Macintyre, but this lady being unable to appear Miss Alice Whitacre sang in her place. Her voice, which is of sufficient volume and has been carefully trained, is at the same time somewhat deficient in refinement. Mozart's "Mia Speranza adorata" was carefully given, and fully merited the applause which it received; but the Polonaise from "Mignon," though commendable enough, sounded too much like an exercise.

GLASGOW, October 30.

After an absence of two years, Mr. Frederic Lamond has returned to this, his native city, and gave, last Thursday, a Pianoforte Recital in St. Andrews Hall's. The audience was not so large as was anticipated, but what was lacking in number was made up in enthusiasm. The programme included Beethoven's Sonata in E flat major, op. 31, No. 3; Schubert's Fantasie (Wanderer), op. 15; two compositions of his own (a) capriccio (b) Etude (Quasi presto), the last being rapturously encored; and Rubinstein's Valse and Galop from "Le Bal." At the conclusion of the last mentioned, the young virtuoso was recalled three times, and in response to an irresistible demand for an encore played Rubinstein's "Staccato Etude."

THE TALK OF THE CITY.

(From *The Birmingham Saturday Night*.)

The sudden restoration to health of Mr. Thomas Edwards, of Birmingham, who has been an invalid for many years, is now quite the talk of the city. It seems that for a number of years he has been a great sufferer from rheumatic gout, sometimes being bedridden for six months at a time. He has tried various doctors, and used many so-called rheumatic remedies, in his effort to obtain relief, without avail. Finally Mr. George Bellhouse, Chief of the Birmingham Fire Brigade, gave him a bottle of St. Jacob's Oil, and from the very first application he experienced great relief from pain. Mr. Edwards is sixty-two years of age, and says that never during his life has he found anything to equal the Oil for removing pain.

Dr. R. Butler, Master of Arts, Cambridge University, was a great sufferer from rheumatism. He used St. Jacob's Oil. He says the effect was simply marvellous. Mr. Wm. Howes, civil engineer, 68, Red Lion Street, Holborn, London, suffered over twenty years with rheumatism. Nothing relieved him. Then he tried St. Jacob's Oil. It acted like magic. It cured him.

Rev. Edward Singleton, M.A., 30, Bourneville Road, Streatham, says: "St. Jacob's Oil removed all pain directly."

Thomas Collins, 41, Thomaston-street, Kirkdale, Liverpool, Inspector of the Lancashire and Yorkshire Railway, after using two bottles of St. Jacob's Oil was completely cured of six months' suffering from severe rheumatism in the ancles.

James Mackenzie, corporal, Royal Engineers, stationed at Chatham, was nearly crazy with neuralgia in his face and head, when a bottle of St. Jacob's Oil was procured, and applied to the afflicted parts. The pain ceased at once as if by magic.

Mr. J. Wilkinson, 88, Bentham-road, South Hackney, London, suffered from rheumatism in his feet and legs for twenty years. One bottle of St. Jacob's Oil drove away all pain and brought about an effectual cure.

The above statements are certainly entitled to the most serious consideration of every thinking man and woman. The names given are those of living witnesses. The statements are facts. They can be easily verified. Let the public make the investigation. Everyone will find, not only that these testimonials are genuine, but that St. Jacob's Oil cures rheumatism, just as surely as the sun shines in the heavens. It acts like magic. It is simple. It is safe. It is sure. After the most thorough practical tests, it received six Gold Medals at recent International Expositions for its marvellous power to conquer pain. It cures when everything else has failed. It has cured people who have been lame and crippled with pain for over twenty years. It is an external remedy. It goes right to the spot.

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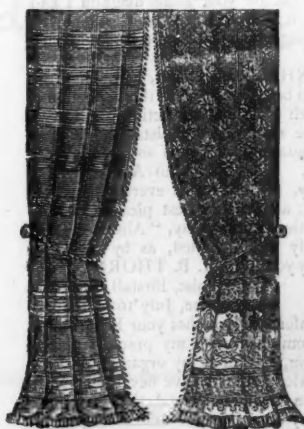
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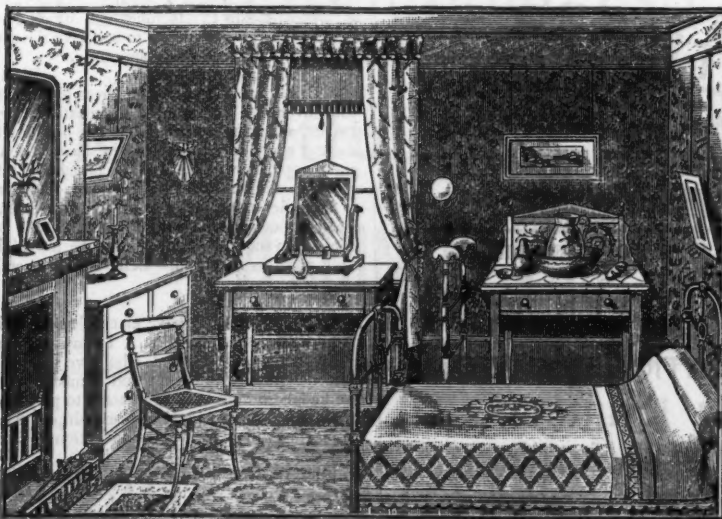
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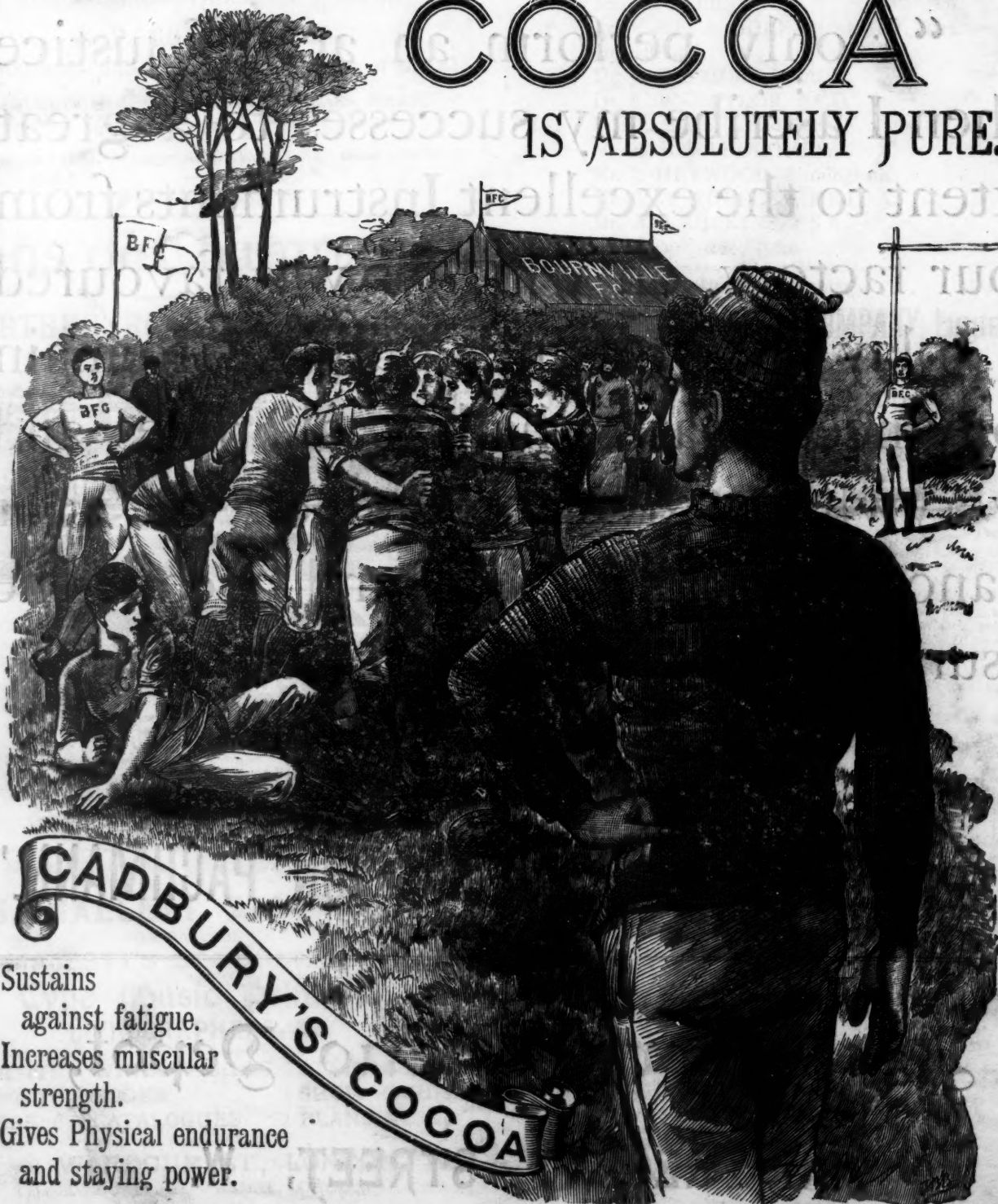
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